

TYPISTS' GUIDE

From Sight
to
Touch

CHARLES E. SMITH



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FROM SIGHT TO TOUCH

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"CUMULATIVE SPELLER AND SHORTHAND VOCABULARY," ETC.

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TYPISTS' GUIDE FROM SIGHT TO TOUCH.

When touch typewriting was first introduced a few years ago it naturally appealed to the imagination but many thought it would be so difficult that only the specially gifted student would be able to master it, and that the average student would have to plod along in the old fashion. As a result, many otherwise progressive schools held aloof, and continued teaching in the old way, waiting for the fad to die out. But the "fad" became a fact and the touch system is now generally taught in all the schools, and each year thousands of touch operators enter business offices where the ease with which they do their work makes them the envy of typists who have to struggle along by sight. Under such circumstances the sight operator becomes imbued with a desire to change to the touch system. The design of this booklet is to guide such operators so that they may make the change from sight to touch without wasting their time on useless experiments, or allowing their efforts in this direction to interfere with their daily work.

HOW TO PROCEED.

1. If possible you should secure an Underwood typewriter and practise the exercises contained in this booklet at home in the evening. If this is not practicable, the next best plan is to get down to the office a half hour earlier in the morning, or, better still, an hour earlier, and practise the exercises before commencing the regular duties of the day. Read the instructions carefully and practise the exercises in the order in which they are given. Do not expect too much of yourself at first, but be content to hasten slowly. Hold

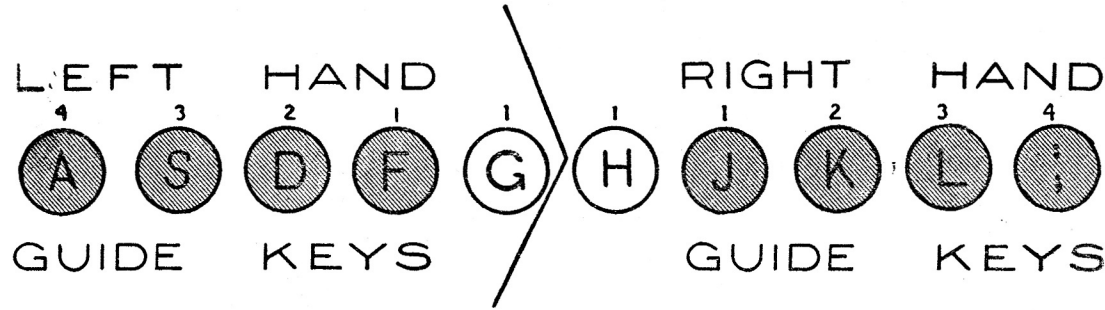
yourself up to a standard of **absolute accuracy** and **do not erase**. As soon as you have thoroughly mastered a fingering exercise and practised a word list, you should endeavor to use the same fingering in your daily work. Some will be able to do this immediately, while others will require more time in which to more thoroughly fix their newly acquired knowledge. In any event, do not give up if you find yourself unable to employ the touch method in your daily work immediately, but keep on with the exercises, as in that way you will soon lay a sure foundation for future success.

POSITION AT THE MACHINE.

2. Sit in an erect position with your chair so adjusted that your forearms are on a level with the second row of keys. Place your feet squarely on the floor beneath your desk. Do not brace them against the desk or allow them to assume any position in which there may be the least tension or strain.

GUIDE KEYS.

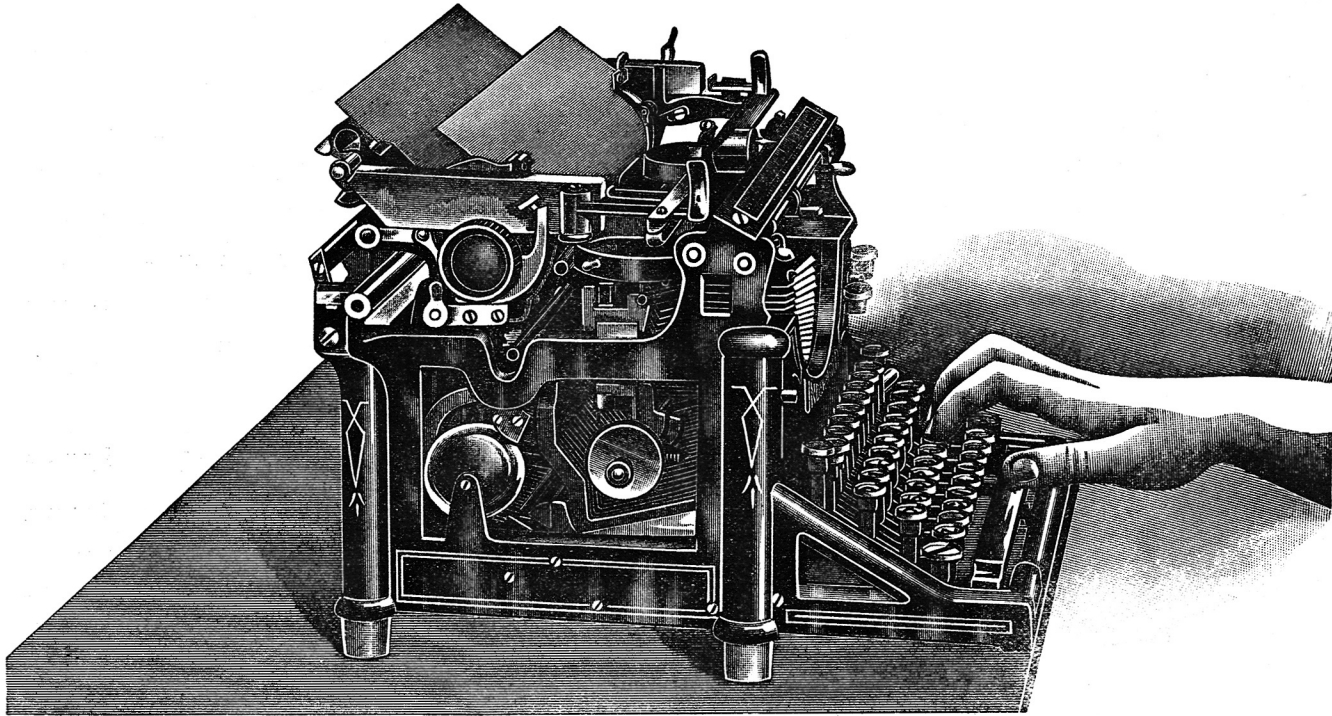
3. The four outer keys on each end of the second row are termed the **Guide Keys** for the fingers of the left and the right hand respectively. The position of all the other keys on the keyboard must be learned in relation to the Guide Keys. Carefully memorize this row of keys and note the fingering as indicated by the figures placed above the keys in the following diagram:



Note: In different lines of business various characters are used on the additional keys of the No. 5 Underwood. This does not, however, interfere with the fingering. Follow the fingering given on each diagram without regard to the additional keys.

NORMAL POSITION OF THE HANDS.

4. Place the fingers of your left hand over the Guide Keys ASDF, and the fingers of your right hand over the Guide Keys ;LKJ, leaving the two center keys G and H uncovered. At first the fingers may be allowed to touch the Guide Keys very lightly, but ultimately the fingers should be held over the Guide Keys, close to, but not touching them except occasionally. This is the normal position of the fingers in relation to the keyboard and in order to become a touch typist it is of first importance to acquire the habit of holding the hands in this position.



5. The preceding illustration shows the right hand placed in the normal position with the fingers properly bent over the keys. In striking a key you should give a quick, sharp blow, using a low lift of the hand, and allowing the key to return to its place instantly. Space with the right thumb only.

FIRST FINGERING EXERCISE.

asdfgf ;lkjhj

6. Now assume the normal position and practise writing the first fingering exercise until you can do it with facility. You must on no account look at the keyboard while practising this fingering exercise. As it is necessary to look somewhere, you may, at first, look at the diagram of the **Guide Keys** as shown in paragraph 3. However, as soon as you are able to do the exercise readily with your eyes on the diagram, you should cease looking at it and look straight ahead thinking of each key as you strike it until you have thoroughly memorized all of them.

asdfgf ;lkjhj asdfgf ;lkjhj asdfgf ;lkjhj asdfgf ;lkjhj asdfgf ;lkjhj

7. Note that the fingers of the left hand strike the keys from *a* to *g*, after which the first finger comes back and strikes *f*, thus bringing the fingers of the left hand back to the normal position; similarly the fingers of the right hand go from the semicolon to *h*, after which the first finger comes back and strikes *j*, thus bringing the fingers of the right hand back to the normal position. Too much emphasis cannot be laid upon the necessity of properly mastering this simple fingering exercise. Practise it many, many times, until you can write it with ease and with a uniform depression of the keys and above all with absolute accuracy. Remember that the attainment of the normal position is the Alpha and the Omega, the beginning and the end, of the touch typist's skill.

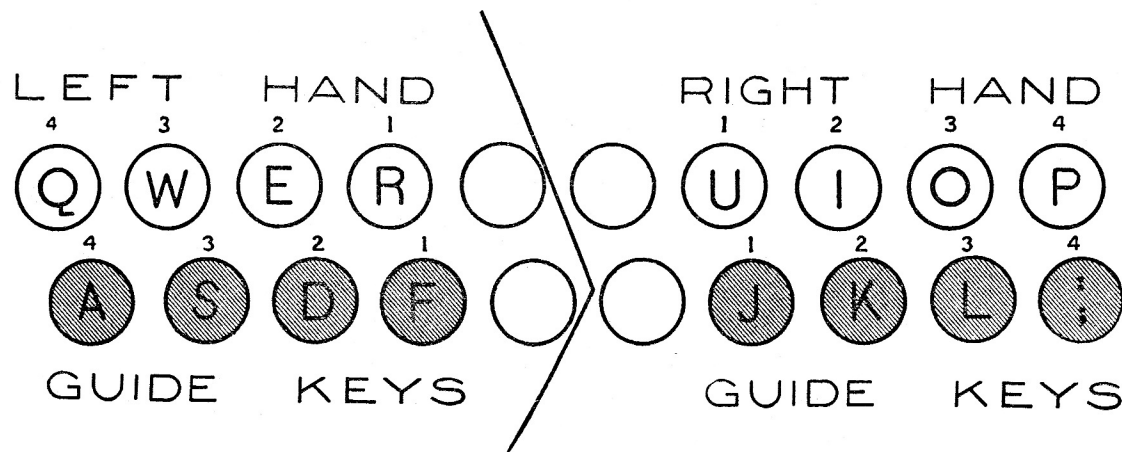
8. You have now learned the correct fingering for the second row of keys. In touch typewriting the finger used in striking any particular key never varies. Hence you should employ the same fingering in writing words that you have used when writing the fingering exercise. You may now place your hands in the normal position and write from memory one line of the first fingering exercise and three lines of the word ask. If at first you cannot do this from memory, you should follow the directions given in paragraph 6 in reference to looking at the diagram of the **Guide Keys**. Do not give up until you have made a perfect copy, thus:

asdfgf ;lkjhj asdfgf ;lkjhj asdfgf ;lkjhj asdfgf ;lkjhj asdfgf
ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask
ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask
ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask ask

9. As soon as you have written by touch one correct copy of the fingering exercise and the word ask, as directed in paragraph 8, you may go ahead in a similar manner with each of the following words:

lad	fall	alas	salad
all	lads	lass	flasks
asks	falls	flask	salads

10. The following diagram shows the position of the four outer keys on each end of the third row in relation to the **Guide Keys**. Carefully memorize the new keys, noting the fingering, and the direction of each key from the corresponding **Guide Key**.



SECOND FINGERING EXERCISE.

awerqfa ;oiupj;

11. The second fingering exercise begins and ends on the **Guide Keys**, at the same time covering the four outer keys on each end of the third row. As soon as the letter a has been struck, the fingers of the left

hand move up to the third row striking *werq* in the order given and then drop back to the normal position to strike *f* and *a*. Similarly, after striking the semicolon, the fingers of the right hand move up to the third row and strike *oiup* and then drop back to the normal position to strike *j* and the semicolon. Now place your hands in the normal position and practise writing the second fingering exercise until you can do it with facility. At first you may allow your eyes to look at the diagram shown in paragraph 10. As soon as you are able to do the exercise with your eyes on the diagram, you should cease looking at it and endeavor to do it from memory, looking straight ahead. The exercise should be practised until you can do it readily from memory with absolute accuracy, thus:

awerqfa ;oiupj; awerqfa ;oiupj; awerqfa ;oiupj; awerqfa ;oiupj;

12. In your early efforts it is very necessary to **think where the keys are**. This applies whenever you commence practising a new fingering exercise, and, to some extent, to each new word you write. After you have practised the fingering exercises a few hundred times you will be able to write them so readily that you will be unable consciously to think of each key as you strike it. It is the same with words that have been repeated many times. The fact that you can write a word in this way is a happy augury if you have sufficient power of concentration to utilize it and keep your mind upon your work, not writing beyond the rate at which you can write with absolute accuracy. Keep control of your fingers by writing within your rate. Now place your hands in the normal position and write one line of the second fingering exercise and three lines of the word *flukes*. At first, if necessary, you may look at the diagram shown in paragraph

10, but ultimately you should write either from memory looking straight ahead, or at the word from which you are copying. Do not give up until you have made a perfect copy, thus:

awerqfa ;oiupj; awerqfa ;oiupj; awerqfa ;oiupj; awerqfa ;oiupj;

flukes flukes flukes flukes flukes flukes flukes flukes flukes

flukes flukes flukes flukes flukes flukes flukes flukes flukes

flukes flukes flukes flukes flukes flukes flukes flukes flukes

13. As soon as you have written by touch one perfect copy of the second fingering exercise and the word flukes, as directed in paragraph 12, you may go ahead in a similar manner with each of the following words:

jailers
defiles
krullers
skilled
liked
aisles
repulse
usual
equals

laurels
allures
dollars
equipped
fellows
isles
jokers
kraals
older

upward
walkers
apples
doleful
error
field
issue
juries
killed

sidewalk
uproar
welfare
afford
desire
espousal
fakirs
ideas
jealous

ideals
workers
ordeal
quarrels
peopled

papers
quills
radius
sailors
would

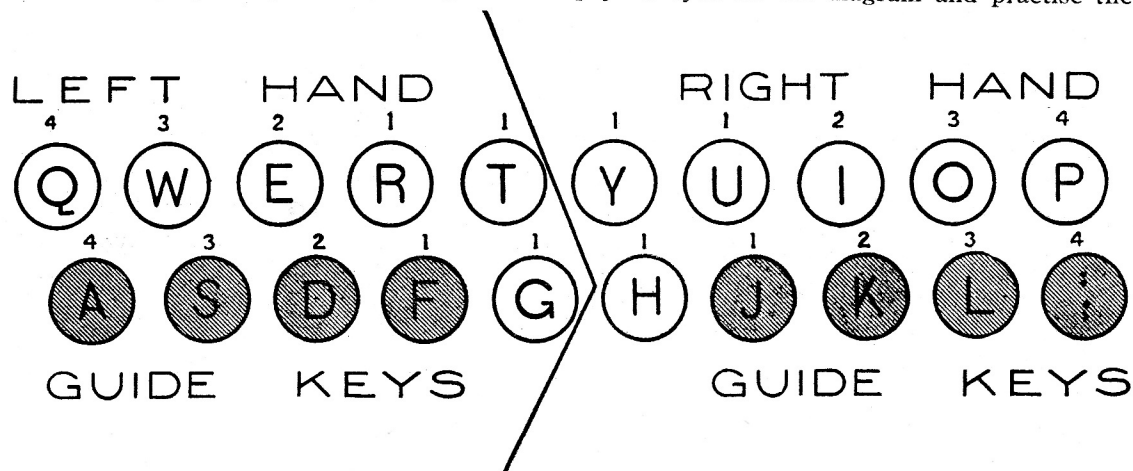
larks
orders
papoose
quadruple
refused

kippered
lulled
oiled
parks
required

THIRD FINGERING EXERCISE.

gftfrf hjyjuj

14. The third fingering exercise deals with the central keys in the first and second rows. Note that this exercise employs only the first fingers. Keep your eyes on the diagram and practise the exercise



until you have thoroughly memorized the location of the various letters in relation to the Guide Keys F and J. When you are able to do the third fingering exercise readily you may proceed with the following list of words writing one line of the fingering exercise before commencing a new word. At first, if necessary, you may look at the diagram, but after writing one line of each word, endeavor to write the remaining two lines with your eyes on the word from which you are copying. Do not give up any word until you have written at least three perfect lines:

glad	these	delight	history
shakes	right	should	the
tiled	flight	your	there
yells	flighty	those	where
rather	other	youth	street
ruthless	others	youthful	tries
this	sights	that	uttered

SHIFT KEYS.

15. In touch typewriting both shift keys are utilized to the fullest extent. They should be held down with the little, or fourth, finger of each hand. When a finger of the left hand is used in striking a capital letter, the right shift key should be employed, and vice versa. This makes it unnecessary to change the fingering for capital letters. Of course the right shift key should remain unlocked, the locking device being employed only when a whole word, or line, of capitals is required. Write one line of each of the following words:

Dallas
Iowa
Edward
Ohio

Hartford
Walter
Peoria
Arthur

Philadelphia
Alaska
Louis
Seattle

Yale
Toledo
Utah
Detroit

SENTENCES.

16. Each of the following sentences should be practised from twenty to one hundred times. Keep your eyes on the copy from which you are writing. Strike the comma and the period with the third and fourth fingers of the right hand, respectively.

Quite a few of our woes are due to useless fears.

A good whip is of little use at the top of a tall oak tree.

Those who aspire to take the lead are first taught to follow.

If you are sure you are right, you will do well to go ahead.

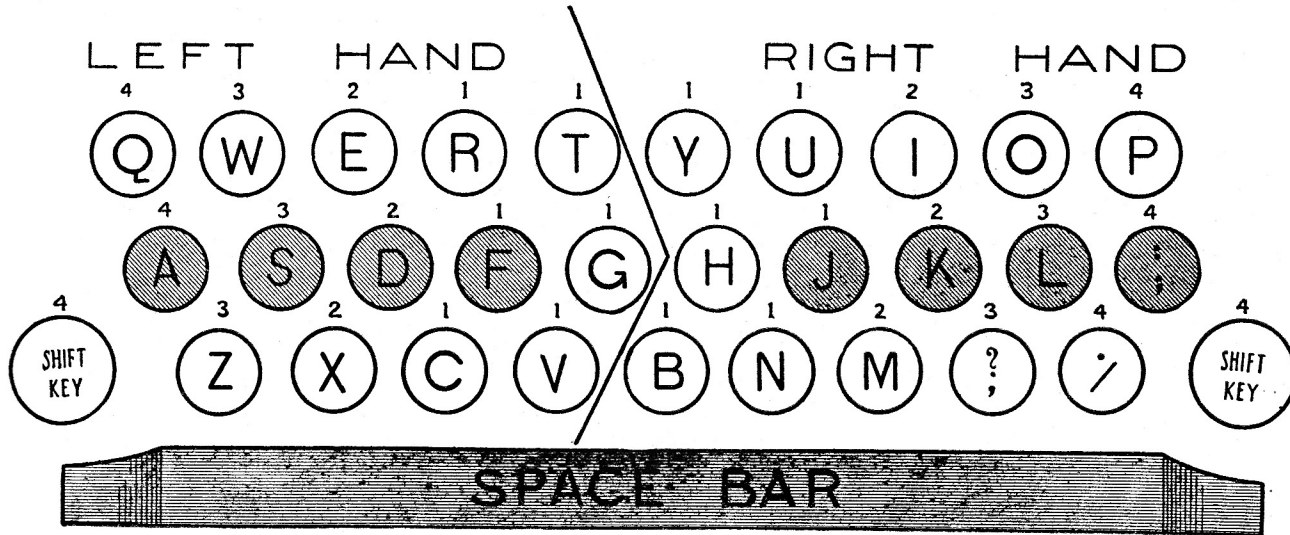
If you do your work as well as a wise old owl you are sure to please.

Oh, for the power to look at our faults through the glasses that others use.

FOURTH FINGERING EXERCISE.

azxcvf lkmbj

17. The fourth fingering exercise deals with the keys in the first and second rows. Study the diagram carefully, noting the fingering, and the location of the various letters in the first row in relation to the Guide Keys. Then place your fingers in the normal position and practise the fingering exercise, keeping your eyes on the diagram. Practise the exercise many times until you are able to do it with facility, after



which you may proceed with the following list of words, writing one line of the fingering exercise before commencing a new word. At first, if necessary, you may look at the diagram when writing the word, but after writing one line of each word, endeavor to write the remaining two lines with your eyes on the word from which you are copying. Do not give up any word until you have written at least three perfect lines:

small	disgraceful	gambol	subjects
sank	shackled	general	decimal
smacks	sixfold	jumbled	governmental
ducks	behalf	habitual	delves
dismal	blazed	hexagonal	defenceless
dimpled	bewailed	jingled	lateral
fabled	vail	kinsfolk	mythical
formula	verbal	logical	musical
fizzled	valueless	dazzled	flaxseed
jovial	could	daybook	mortal
jackets	cutlass	coequal	acknowledged
journal	child	clockwork	accumulated
kicked	cajoled	lampblack	sackful
kindled	zeal	several	abnormal
knocked	zealots	surveyal	displaced
local	zonal	subsoil	snuffled
lacteal	maxilla	dreamless	sinful
luckless	mild	adverbial	combless
axled	marginal	formless	chalk
arrival	ninefold	fraternal	forelock
amulets	natural	mineral	inimical

FIFTH FINGERING EXERCISE

abcdefghijklmnopqrstuvwxyz zyxwvutsrqponmlkjihgfedcba

18. If you have faithfully followed the directions given so far and practised all the preceding exercises, you should have little difficulty with the fifth fingering exercise which consists of the alphabet. Practise writing it both forward and backward. If you cannot already repeat the alphabet backward from memory, you should divide it into small groups and learn to say it as readily backward as forward. In practising the fifth fingering exercise, however, you should not attempt to write it too quickly at first, but should keep your eyes on the copy and strike the keys at a regular rate. The importance of writing this exercise at a regular rate cannot be overestimated. As soon as you are able to write it readily from beginning to end with your eyes on the copy and without having to pause at any particular point, you should practise writing it from memory, looking straight ahead. Do not leave this exercise until you have mastered it. Follow carefully the directions given, and, if necessary, write the exercise hundreds of times. You should, of course, gradually increase your rate, but at no time should you sacrifice accuracy for speed.

ALPHABETIC SENTENCES

19. Alphabetic sentences have always exercised a certain fascination for typists. Their utility depends entirely upon the manner in which they are practised. If written in a slipshod manner with an occasional error they are of little use, whereas if practised intelligently and with absolute accuracy they afford

a valuable aid in fixing the location of the keys. You should practise the fifth fingering exercise in connection with each of the following alphabetic sentences. First write the fingering exercise and then one of the sentences and repeat both until you have written them perfectly at least fifty times, after which you should proceed in a similar manner with the next sentence.

The lazy horses gave a quick jerk which broke the axle and hurled the farmer upon his head.

He was puzzled to know how to coax the brave juggler to some quiet spot away from the platform.

One of the boys quickly threw the large javelin beyond the maximum distance and won the prize.

The zealous student became quite exhausted and dizzy before the journey through the park was half over.

The jury quickly agreed upon a verdict and all expect the musical zealot will be given a heavy fine.

In consequence of his love of luxury the wealthy jeweler did not join in the craze to climb the high mountain peaks.

Four jovial sailors went to the quizzical captain on the deck and asked him to give them leave of absence for sixty days.

Few men could be more jolly than our new acquaintance until he saw his clerk puzzling over the columns of the stock exchange.

Though still dizzy the injured chauffeur who wore a quaint crimson cloak gave an exact description of the vanishing automobile.

A large quantity of heavily glazed jars was taken out of the burning building by two policemen and a tax collector.

The firemen thought it would jeopardize many lives if they did not acquaint the inmates of the extreme danger of the falling bricks.

All the expenses of publishing the jokes in the columns of the daily press were borne by the queer old man whose zeal never flagged.

Many unjust laws allow bold knaves to exist in high places and acquire great influence with which they dazzle the eyes of the people.

The poor cabman many times expressed his thanks to the judge for his kindness and said he would return with the zebra as soon as his quest was over.

He was at the zenith of his power when the officials began making an inquiry in regard to his prejudice against the single tax movement.

Next day they were all equally amazed to see the grizzled veteran enter the ranks and march from the barracks to join in the parade.

Several of the boys had torn their jackets before they realized the wisdom of taking an axe to chop away the branches at the edge of the quarry.

One of the men at the zoo had just recovered from an attack of smallpox when an urgent request for his removal was made by the park commissioner.

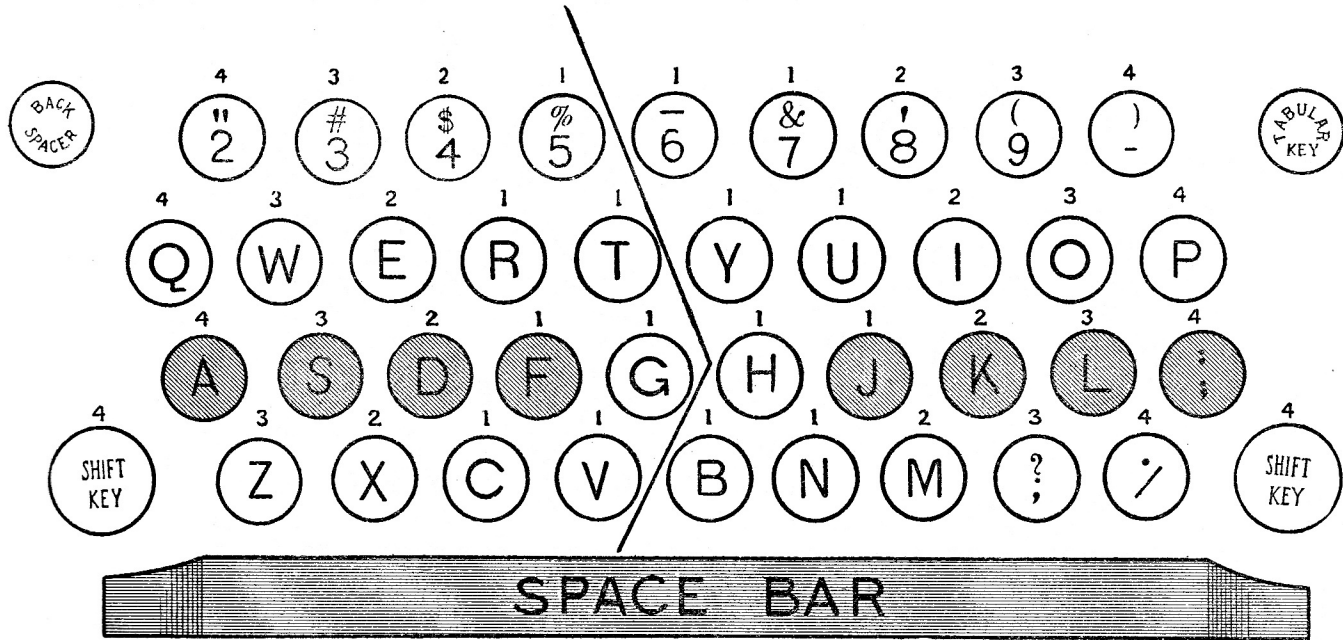
In my remarks tonight I shall extemporize briefly upon my views of a subject equally dear to the hearts of us all.

If you wish to move up and join the ranks of the experts, you should be sure to work with zeal, keeping your fingers quite close to the keys and hitting the keys with a low lift of the hands.

SIXTH FINGERING EXERCISE.

12345 09876

20. The sixth fingering exercise deals with the figures. Study the diagram carefully and note the fingering. The small l should be used for the figure one. If you are using a No. 4 Underwood, you should



use the capital O for the cipher, striking it with the third finger of the right hand; but if your machine is a No. 5 Underwood, you will find the cipher in the fourth row and should strike it with the little, or fourth, finger of the right hand. Now place your fingers in the normal position on the Guide Keys and, keeping your eyes on the diagram, write 12345 and then drop the fingers of your left hand back to the normal position. Next write 09876 and drop the fingers of your right hand back to the normal position. Practise the exercise at first with your eyes on the diagram and then practise it looking straight ahead, always remembering to bring your fingers back to the normal position on the Guide Keys. Write many lines of this exercise until you can do it with facility.

12345 09876 12345 09876 12345 09876 12345 09876 12345 09876 12345

21. The sixteen figure exercises which follow are designed to give you practice in writing figures and at the same time the ability to strike a figure from different points on the keyboard. Note that each word in the first exercise ends with a different letter, and that the figures are repeated, so that the first figure is struck from five different positions on the keyboard. When practising the figure exercises you should first write the sixth fingering exercise and then three perfect lines of the figure exercise. The first figure exercise when written as directed is given at the top of the following page. Make an exact copy of and practise all the others in a similar manner.

12345 09876 12345 09876 12345 09876 12345 09876 12345 09876
there 41987 threw 41987 juror 41987 treat 41987 thug 41987
there 41987 threw 41987 juror 41987 treat 41987 thug 41987
there 41987 threw 41987 juror 41987 treat 41987 thug 41987

FIGURE EXERCISES.

1. there 41987 threw 41987 juror 41987 treat 41987 thug 41987
2. thief 42091 would 42091 keels 42091 mania 42091 zinc 42091
3. smart 58761 friar 58761 where 58761 screw 58761 smug 58761
4. brief 57890 shred 57890 falls 57890 manna 57890 flax 57890
5. these 31678 court 31678 their 31678 thing 31678 brew 31678
6. found 38956 terms 38956 hydra 38956 franc 38956 leaf 38956
7. later 24681 stove 24681 spout 24681 fling 24681 view 24681
8. snuff 29189 could 29189 bowls 29189 borax 29189 area 29189

9. smack 84571 stall 84571 reach 84571 piano 84571 menu 84571
10. sleep 82509 jelly 82509 cream 82509 stern 82509 slab 82509
11. beach 74123 genii 74123 guano 74123 black 74123 reap 74123
12. maxim 75961 adorn 75961 throb 75961 knock 75961 lazy 75961
13. shall 92801 happy 92801 fetch 92801 bloom 92801 rain 92801
14. brink 96348 squab 96348 troop 96348 ratio 96348 daub 96348
15. skill 65891 brain 65891 trunk 65891 broom 65891 cade 65891
16. block 68724 berry 68724 beach 68724 strap 68724 knob 68724

SPECIAL CHARACTERS

22. The special characters on the fourth row should now be carefully memorized. Test yourself by drawing ten circles and then filling in the figures with the special characters above them. Write the following exercise correctly not less than fifty times:

The special agent returned policy #34578 (J. L. Mason) to Johnson & Fowler, and requested them to grant a loan of \$500.00 on it,

for which his client was willing to pay as much as 6% per annum.

He said the sales of his client's book "Health and Good Cheer" were increasing rapidly and added that the loan would be temporary.

23. If you are using a No. 5 keyboard, you should carefully memorize the additional characters and compose and practise a short paragraph containing them, just as has been done with the special characters in the preceding exercise. You should, of course, strike these additional characters with the fourth finger of the right hand.

24. If you have followed the directions given in the preceding pages and faithfully practised all the exercises, you should now be able to write by touch accurately, if not rapidly, from unfamiliar matter. Your aim from now on should be to retain your accuracy and at the same time increase your speed. To accomplish this you should set aside a definite amount of time for daily practice. Divide this time about equally between repetition practice, and typewriting from unfamiliar printed matter. For repetition practice take short extracts of from 150 to 200 words in length and make from ten to twenty perfect copies. For practice from unfamiliar matter choose a book with good, clear type. Endeavor to do your practising at the same hour every day. You cannot skip practising one day and make up for it by practising double time on the next day. Be accurate always. Strive to excel your own best efforts. Your future progress will depend largely upon persistent daily practice.

